



GRAND
QUINTETTO
N^o 4
pour
2 Violons, 2 Altos et Violoncelle
compose
par
J. MAYSEDER.
OP. 65. Pr. 2 Thlr.
Arrangement pour Piano à 4 mains par Aug. Horn.
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No. 5011

QUINTETTO
Nº 4.

Allegro.



Musical score for Violino I, page 4. The score consists of 12 staves of music in B-flat major. It features various dynamics including *p*, *f*, *pp*, and *cresc.* (crescendo). The music is characterized by flowing sixteenth and thirty-second note patterns, often with slurs and accents.

Musical score for Violino I, page 13. The score consists of 12 staves of music in B-flat major. It includes dynamics such as *f*, *p*, *tr* (trills), *pp*, *f*, *p dolce*, and *dimin.* (diminuendo). The tempo changes to *Meno mosso.* and *Tempo I? 5*. The music continues with complex rhythmic patterns and trills.

Violino I score page 12. The page contains 12 staves of music in G major (one sharp). The music is written in a single system. The first staff begins with a forte (f) dynamic. The second staff has a piano (p) dynamic. The third staff has a pianissimo (pp) dynamic. The fourth staff has a crescendo (cresc.) dynamic. The fifth staff has a diminuendo (dimin.) dynamic. The sixth staff has a dolce dynamic. The seventh staff has a crescendo (cresc.) dynamic. The eighth staff has a piano (p) dynamic. The ninth staff has a crescendo (cresc.) dynamic. The tenth staff has a diminuendo (dimin.) dynamic. The eleventh staff has a fortissimo (fz) dynamic. The twelfth staff has a piano (p) dynamic. The thirteenth staff has a mezzo-forte (mf) dynamic. The fourteenth staff has a piano (pp) dynamic. The fifteenth staff has a crescendo (cresc.) dynamic.

Violino I score page 5. The page contains 12 staves of music in G major (one sharp). The music is written in a single system. The first staff begins with a piano (p) dynamic. The second staff has a poco ritard. dynamic. The third staff has a diminuendo (dimin.) dynamic. The fourth staff has a dolce dynamic. The fifth staff has a stringendo dynamic. The sixth staff has a crescendo (cresc.) dynamic. The seventh staff has a sul A dynamic. The eighth staff has a sul G dynamic. The ninth staff has a piano (p) dynamic. The tenth staff has a fortissimo (f) dynamic. The eleventh staff has a diminuendo (dimin.) dynamic. The twelfth staff has a piano (pp) dynamic. The thirteenth staff has a calando dynamic. The fourteenth staff has a piano (p) dynamic. The fifteenth staff has a piano (p) dynamic. The sixteenth staff has a piano (p) dynamic. The seventeenth staff has a piano (p) dynamic. The eighteenth staff has a piano (p) dynamic. The nineteenth staff has a piano (p) dynamic. The twentieth staff has a piano (p) dynamic. The twenty-first staff has a piano (p) dynamic. The twenty-second staff has a piano (p) dynamic. The twenty-third staff has a piano (p) dynamic. The twenty-fourth staff has a piano (p) dynamic. The twenty-fifth staff has a piano (p) dynamic. The twenty-sixth staff has a piano (p) dynamic. The twenty-seventh staff has a piano (p) dynamic. The twenty-eighth staff has a piano (p) dynamic. The twenty-ninth staff has a piano (p) dynamic. The thirtieth staff has a piano (p) dynamic. The thirty-first staff has a piano (p) dynamic. The thirty-second staff has a piano (p) dynamic. The thirty-third staff has a piano (p) dynamic. The thirty-fourth staff has a piano (p) dynamic. The thirty-fifth staff has a piano (p) dynamic. The thirty-sixth staff has a piano (p) dynamic. The thirty-seventh staff has a piano (p) dynamic. The thirty-eighth staff has a piano (p) dynamic. The thirty-ninth staff has a piano (p) dynamic. The fortieth staff has a piano (p) dynamic. The forty-first staff has a piano (p) dynamic. The forty-second staff has a piano (p) dynamic. The forty-third staff has a piano (p) dynamic. The forty-fourth staff has a piano (p) dynamic. The forty-fifth staff has a piano (p) dynamic. The forty-sixth staff has a piano (p) dynamic. The forty-seventh staff has a piano (p) dynamic. The forty-eighth staff has a piano (p) dynamic. The forty-ninth staff has a piano (p) dynamic. The fiftieth staff has a piano (p) dynamic. The fifty-first staff has a piano (p) dynamic. The fifty-second staff has a piano (p) dynamic. The fifty-third staff has a piano (p) dynamic. The fifty-fourth staff has a piano (p) dynamic. The fifty-fifth staff has a piano (p) dynamic. The fifty-sixth staff has a piano (p) dynamic. The fifty-seventh staff has a piano (p) dynamic. The fifty-eighth staff has a piano (p) dynamic. The fifty-ninth staff has a piano (p) dynamic. The sixtieth staff has a piano (p) dynamic. The sixty-first staff has a piano (p) dynamic. The sixty-second staff has a piano (p) dynamic. The sixty-third staff has a piano (p) dynamic. The sixty-fourth staff has a piano (p) dynamic. The sixty-fifth staff has a piano (p) dynamic. The sixty-sixth staff has a piano (p) dynamic. The sixty-seventh staff has a piano (p) dynamic. The sixty-eighth staff has a piano (p) dynamic. The sixty-ninth staff has a piano (p) dynamic. The seventieth staff has a piano (p) dynamic. The seventy-first staff has a piano (p) dynamic. The seventy-second staff has a piano (p) dynamic. The seventy-third staff has a piano (p) dynamic. The seventy-fourth staff has a piano (p) dynamic. The seventy-fifth staff has a piano (p) dynamic. The seventy-sixth staff has a piano (p) dynamic. The seventy-seventh staff has a piano (p) dynamic. The seventy-eighth staff has a piano (p) dynamic. The seventy-ninth staff has a piano (p) dynamic. The eightieth staff has a piano (p) dynamic. The eighty-first staff has a piano (p) dynamic. The eighty-second staff has a piano (p) dynamic. The eighty-third staff has a piano (p) dynamic. The eighty-fourth staff has a piano (p) dynamic. The eighty-fifth staff has a piano (p) dynamic. The eighty-sixth staff has a piano (p) dynamic. The eighty-seventh staff has a piano (p) dynamic. The eighty-eighth staff has a piano (p) dynamic. The eighty-ninth staff has a piano (p) dynamic. The ninetieth staff has a piano (p) dynamic. The ninety-first staff has a piano (p) dynamic. The ninety-second staff has a piano (p) dynamic. The ninety-third staff has a piano (p) dynamic. The ninety-fourth staff has a piano (p) dynamic. The ninety-fifth staff has a piano (p) dynamic. The ninety-sixth staff has a piano (p) dynamic. The ninety-seventh staff has a piano (p) dynamic. The ninety-eighth staff has a piano (p) dynamic. The ninety-ninth staff has a piano (p) dynamic. The hundredth staff has a piano (p) dynamic.

Meno mosso.

Scherzo Da Capo
senza replica.

VIOLINO I?

Adagio.

p

dolce

dolce

cresc.

f

dolce

3

3

sul D

VIOLINO I?

p calando

6

6

Più mosso.

2

p

Pizz.

Allegro.

SCHERZO.

3/4

p

dimin.

p

f

decresc.

f

dimin.

f

p

Fine.

p *pp* *f* *pp* *f* *cresc.* *f* *cresc.* *poco ritard. a tempo* *p* *stringendo* *cresc.* *f* *mf* *a tempo* *f* *dimin.* *pp* *calando* *pp* *cresc.* *f*

Fantasie.
ANDANTE. *p*

Meno mosso. *p* *dimin.* *f* *p* *dimin.* *rit.* **Tempo I?** *f* *p* *cresc.* *f* *p*

VIOLINO II?

p cresc.
 p
 cresc. dimin. fz p
 mf
 pp
 cresc.
 fz p
 p
 p pp f ritard.

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VIOLINO II?

Pizz. p
 p
 mf dimin. p
 p cresc. dimin.
 p cresc. dimin.
 p cresc. p
 p cresc. p
 p cresc. p
 p cresc. p
 p cresc. p

Meno mosso. 3 Arco 1
 pp
 cresc.
 dimin. ritard. pp
 Adagio. f
 p
 p
 cresc. f p
 pp calando
 Più mosso. 1 Pizz.

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Allegro.

SCHERZO.

Musical score for Violino II, Scherzo, page 4. The score is in 3/4 time, key of B-flat major. It features various dynamics including *p*, *f*, and *Dimin.* (diminuendo). The piece concludes with a *Fine* marking and a *Meno mosso* tempo change.

Allegro.

FINALE.

Musical score for Violino II, Finale, page 5. The score is in 6/8 time, key of B-flat major. It features various dynamics including *p*, *f*, and *Dimin.* (diminuendo). The piece concludes with a *cresc.* (crescendo) marking.

VIOLA I?

Musical score for Viola I, page 2. The score consists of ten staves of music in 3/4 time, key of B-flat major. It features various dynamics including *p*, *pp*, *f*, and *cresc.* markings, along with performance instructions like *a tempo* and *poco ritard.*

VIOLA I?

Musical score for Viola I, page 7. The score consists of ten staves of music in 3/4 time, key of B-flat major. It begins with the tempo marking *Meno mosso.* and includes dynamics like *p*, *f*, and *cresc.* The tempo changes to *Tempo I?* in the middle of the page.

VIOLA I^a

p
 cresc.
 p
 p
 fz p fz p
 mf
 pp
 f p
 f ritard.

VIOLA I^a

Fantasie.

ANDANTE.

p
 pp
 mf dimin. pp cresc. p
 1
 3 pp
 cresc. f
 Adagio.
 pp
 p cresc. f
 Piu mosso. p
 Pizz.
 2953

VIOLA I^a

Allegro.

SCHERZO.

1

p

dimin.

p

f

9

p

dimin.

f

Meno mosso.

1

Fine

pp

VIOLA I^a

Allegro.

FINALE.

6

8

p

f

p

pp

1

f

p

f

p

cresc.

f

pp

cresc.

1

VIOLA II^aTempo I^o

5

f *p* *cresc.* *f* *p* *cresc.* *fz* *fz* *pp* *mf* *cresc.* *Prestissimo.* *f* *fz* *fz* *fz* *1*

FINE.

VIOLA II^a

Jos. Mayseder Op. 65.

Allegro.

QUINTETTO
N^o 4.

pp *f* *p* *cresc.* *p* *cresc.* *f* *pp* *f* *p* *cresc.* *p* *cresc.* *f* *p* *cresc.* *f* *f* *pp* *cresc.* *f* *f* *1* *2* *p* *p* *stringendo* *cresc.* *Pizz.* *2*

VIOLA II^a

Arco

p

f

p

f

p

pp

f

p

f

cresc.

f

α tempo

poco rit.

p

stringendo

cresc.

f

p

mf

f

dim. pp

calando a tempo

pp

cresc.

f

VIOLA II^a

mf

p

cresc.

f

p

p

mf

p

pp

f ritard.

Meno mosso.

p

p

p

2

p

cresc.

p

cresc.

f

pp

cresc.

f

pp

fz

fz

p

Fantasie. **27**

ANDANTE. *pp*

mf *dimin. pp*

cresc. *cresc.* *p* *cresc.*

Meno mosso. *dimin. pp* *pp*

cresc.

f *dimin.* *ritard.* *pp*

Adagio. *Pizz.* *p*

cresc. *f* *p* **Arco**

Più mosso. *pp calando* *p* *Pizz.*

VIOLA II^a

Allegro.

SCHERZO.

1

p

dimin. p cresc.

p

f

10

1

p

dimin. f

Meno mosso.

p

Fine

pp

Pizz.

VIOLA II^a

4

Arco

p

Pizz.

Scherzo Da Capo senza replica.

Allegro.

FINALE.

p

f

p

f

p

pp

2

1

f

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VIOLONCELLO.

p.
 f
 Pizz.
 p
 1 f p 2 f
 Arco p p f f
 p cresc. f
 1 a tempo Arco
 poco rit. Pizz. p
 Pizz. Arco
 stringendo cresc.
 f p
 mf f pp
 3 a tempo
 f dim. pp calando pp
 cresc. f

VIOLONCELLO.

fz p
 p
 1 ritard. f
 p < f
 Meno mosso.
 p
 Pizz.
 Pizz.
 1 2 3
 Tempo I! 3
 f
 dimin. ritard.

VIOLONCELLO.

Violoncello score for page 6, measures 1-15. The music is in bass clef with a key signature of two flats (B-flat and E-flat). The tempo is marked 'ANDANTE'. The score includes various dynamics: *f* (forte), *p* (piano), *cresc.* (crescendo), *pp* (pianissimo), and *mf* (mezzo-forte). Fingerings are indicated by numbers 1-5 above notes. A first ending bracket spans measures 11-13. The piece concludes with a final measure marked with a double bar line and a repeat sign.

VIOLONCELLO.

Violoncello score for page 3, measures 1-15. The music is in bass clef with a key signature of two flats (B-flat and E-flat). The tempo is marked 'ANDANTE'. The score includes various dynamics: *f* (forte), *p* (piano), *cresc.* (crescendo), *pp* (pianissimo), and *mf* (mezzo-forte). Fingerings are indicated by numbers 1-5 above notes. A first ending bracket spans measures 11-13. The piece concludes with a final measure marked with a double bar line and a repeat sign.

VIOLONCELLO.

Adagio.

p Pizz. *cresc.* *f* *p* *pp calando*

Più mosso.

Arco

Pizz.

Allegro.

SCHERZO.

p *dimin.* *p* *cresc.* *f* *p* *pp* *dimin.* *f* *p* *1* *Fine*

VIOLONCELLO.

Meno mosso.

Pizz.

p

Allegro.

Scherzo Da Capo senza replica.

FINALE.

p *f* *p* *f* *p* *1* *2*

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Pr. 2 Tlrs.

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